

LITTLE YARNS ABOUT FILMS, STARS, PLAYS AND LIFE IN MOVIES

By JAMES W. DEAN

NEW YORK, July 29.—The photodramatization of Washington Irving's "Legend of Sleepy Hollow" will assume any analytic attitude toward the movies.

The director of the picture never before has directed a picture. He is Edward Venturini, architect, designer and interior decorator. His assistant is Warren Fromme, who also has directed a megaphone.

Will Rogers, the central character will be the only one in the cast with extensive experience before the camera. Lois Meredith, Ben Hendricks, Jr., Nancy Chase and others in the cast are experienced stage players, but have had little or no training in screen work.

Carl Stearns, producer, selected a director and cast because he believed a more artistic result would be achieved, that an experienced director would inject much of the hokum that is evident in many films because so many directors manufacture all their photoplays from the same ingredients in the same proportions.

This experiment may result in an artistic film if Venturini in seeking to bring original ideas to the screen recognizes the limitations of the camera.

There is less doubt about the efficacy of employing green players. They stand better chance of showing some inspiration in their work.

Betty Compson, Thomas Meighan, Lon Chaney, Joseph Dowling and others who appeared in "The Miracle Man" have never since equaled the work they did in that film. They were new, comparatively speaking to the work.

They were enthusiastic, inspired by the opportunity to act. Since they have been recognized as great players, they merely act.

Will Rogers, although a screen veteran, will probably not appear out of place in a cast of new players. The secret of his success on stage and screen is an assumed guilelessness, an attitude of being new in his work and not acquainted with what is expected of him.

Rogers has decided he would rather play for the dead ones. "I have never yet been given a word of praise from a living author whose characters I have brought to life on the screen," he said recently. "One of 'em I knew well. I haven't seen him nor hair of since I did one of his pictures."

"Hereafter I'll appear in works of dead authors, although I've heard Will Shakespeare turned over in his grave when he heard I appeared in 'Doubling for Romeo'."

"Now I understand since I'm playing Ichabod Crane for Washington Irving that descendants of the original Ichabod are living and I suppose I'll be trailed by some Crane person and then I'll become crows' bait."

The impression of Ichabod Crane gained by school children is generally of an elongated, angular, emaciated doll. Thus it may be hard to conceive Will Rogers in that role. Rogers is not elongated. However, none can say he is not angular and he can readily affect emaciation. He ought to do.

An interesting note on the production of "The Voice From the Minaret," starring Norma Talmadge: Living statue representing a tableau in a domed garden will present "Macdonald's" "Bacchante," Thorwaldsen's "The Three Graces" and the famous Carpeau group of dancers.

CLOSE-UPS
Six riders on horses leap 30 feet from a bridge into a river in "When Knighthood Was in Flower."

Lionel Barrymore is to be starred in "The Face in the Fog." Alan Crosland will direct. Seena Owen will be leading lady.

Georges Carpentier, prizefighting idol of Europe, has surprised the producers of his new starring movie with his "film sense," a London correspondent informs me.

"Film sense" is a new attribute of players. It is rather vague in meaning-out of black pastebord. They were

ing but in the case of Carpentier it probably implies he has forgotten his is a prizefighter when he is before the camera as a nobleman.

The term might have a more specific meaning applied to some of our American players. And to directors, too. It is probably a lack of film sense that results in some of our actresses rigging themselves up like specters of a rarebit nightmare, overspeaking their parts and directors and producers adding bunk to gain footage.

Lack of film sense may cover a multitude of sins of omission.

Carpentier's picture is based on an adaptation by Andrew Soutar of "My Lady April," a novel by John Overton. He plays a dual role, a nobleman's grandson and a boxing gypsy.

The picture is now nearing completion. More than 500 appear in the cast. Flora Le Breton is the heroine. She had the title role in "La Poupée" and appeared as the companion to the heroine of "The Glorious Adventure" in which Lady Diana Manners was starred.

Mary Clare also has an important role. She recently appeared on the London stage as the Dark Lady of the Sonnets in "Clemence Dane's 'Will Shakespeare' and also in Galsworthy's 'The Skin Game'."

J. Stuart Blackton, the producer, had included in the cast many of those who appeared in "The Glorious Adventure." Among them William Luff who was King Charles II and Rosalie Heath who was Queen Catherine.

Lloyd Brown is credited with having invented a new color process for motion pictures. He has been working on it four years at Hollywood laboratories. Unlike other processes this one is not based on chemical development.

Brown's process lies in an arrangement of photography and projection. A double-lens camera is used to photograph through red and green color filters, two exposures being secured simultaneously. These are printed in black and white on the film, but that in turn is projected upon the screen through color filters.

The film uses 56 images to the foot, arranged side by side. Instead of the usual 16 images. The running time of the film is half that of the ordinary film.

The movies continue to make appreciable and visible inroads upon the popularity of the stage. William Fox has lead for the coming winter two of the most important Shubert theaters in New York, the Lyric and the 44th Street. Such feature films as "Nero," "A Little Child Shall Lead Them," "Monte Cristo," "Winter Comes," "The Town That Forgot God" and "The Shepherd King" will have extended runs.

THE MOVIEPICTURE
Harold Lloyd's "Grandma's Boy" has been running nine weeks at a Los Angeles theatre.

Leah Baird and her company have gone to South America for scenes of her next film.

Uh huh, another title change. "Captain Blackbird" will now be known as "Passions of the Sea."

Fifteen lions and tigers will support Billy Bevan in "When Summer Comes," the next Sennett comedy.

Burton King has started production of "The Streets of New York" which was made about ten years ago, in three reels. The cast of the new version includes Tyrone Power, Edmund Breton, Gordon Lewis, Virginia Pearson, Robert Frater, Virginia Lee and Kate Blanche.

An hour with Tony Sarg is like an hour of Alice's wonderland, like an precious hour snatched from a childhood long since past.

When I called on him the other day in his Greenwich village workshop he was hard at work, sleeves rolled up, drawing a donkey's head on a sheet of paper.

Before him were several figures cut out of black pastebord. They were

finished puppets that supply the action for his movie almanac.

In a rear room there seemed to be much movement. Marionettes were moving about on a miniature stage and hidden voices were speaking their lines.

A rehearsal was being held for a puppet show. The company had been at work all day just as assiduously as if they were to appear before the footlights.

On one board a painting. On another, an unfinished magazine illustration. On top of a desk a toy cottage, one of those affairs that tell changes in weather by changes in color of the figure's dress. Nearby, two little figures on a box. Wind the key and music plays and the figures dance in time to it.

At heart a small boy with a small boy's interest in mechanical toys, in mind a mature philosopher—that's Tony Sarg.

Illustrator, puppet maker, toymaker, cartoonist, film producer and writer—Sarg is all of these and it would be difficult to say in which of these pursuits he has gained his greatest success.

Ah, you say, a born genius! May be, but like geniuses in all fields of endeavor Sarg has become recognized as one through hard work. He has never had a teacher and started to earn his living, such as it was, through his illustrations when 18. Even today he works 18 hours a day.

Sarg's success is largely due to his ability to sense little situations and experiences common to thousands.

"I try to illustrate in my movies something that will make people say, 'Why that's just what happened to me!'" Sarg told me. "I use prehistoric figures, thus implying that all of our pet little annoyances have gone on for centuries."

"Thus the first of my new series of movies are 'The First Flivver,' 'The First Degree' and 'The First Barber Shop.'"

"The first flivver had stone wheels and snakes for tires. When the snakes ate they had uneven places in them. Even bumps on the prehistoric roads were blamed on the tires."

"The first degree" will appeal to everyone who has ever joined a secret order."

A common misapprehension among movie fans is that the figures in Sarg's almanac move by means of strings in the same manner as his marionettes. Sarg showed me how they are manipulated.

The jointed figures are placed on a flat board beneath a camera. Each move is a separate photograph. The arm, hand or leg being moved one-sixteenth of that particular movement for each photograph. That is, if you see a hand move from hip to head you see the result of 16 separate photographs.

Using pastebord puppets Sarg is enabled to have two or more figures moving simultaneously and each of them moving several parts of its body.

Sarg says to gain the same effect two of his men gain in one day would require five years' work on the part of the two men making an animated cartoon.

In an animated cartoon only one figure moves at a time as a general rule and then moves only one part of the body.

The biggest fish story ever told in the movies will be "Down to the Sea in Ships," scenes for which have just been completed by Elmer Clifton.

The story centers about the romance of the whaling industry. That was once the backbone of American industry, but now is little followed.

The first railroads, the first cotton mills, the first systems of finance, the first commercial projects—all made New England a thriving mercantile center were made possible by the old sailing schooners that went to sea and brought back the oil and bone and the rest of the world.

Clifton has just completed the land scenes at New Bedford, Mass., a place still rich in the lore of the sea. The whaling scenes were taken in the Caribbean sea.

The whale caught for the purposes of the picture was 75 feet long, the flukes of its tail being 20 feet across. Its weight was estimated at 200,000 pounds. It yielded 100 barrels of oil.

It sure sounds big, but I believe them. The central scene of the film in which Raymond McKee, head of the picture, is standing alongside the flukes of the whale. He is nearly six feet tall and the flukes are three times as wide as he is tall.

Whales have peculiar habits. They call their mate by striking the water with their tails—these are horizontal to the body and not perpendicular like that of a fish—after the manner of the water skis. The sound of the parting boom is heard on the ground or the partridge booming.

When a whale is harpooned it invariably breaches, that is, takes a nose dive. Then it is likely to plow through the water at a great rate of speed. Those in the whaler's boat are then treated to what the old salts call the "Nantucket sleigh ride."

A whale's mouth is cavernous, but his esophagus is small. A New Bedford minister is sponsor for the truth of a story that a whaling captain was sucked into the mouth of a whale after a boat had been bitten in two and then spewed forth unscratched since the monster could not swallow all of the crew at one time.

Recently there was printed in these columns an item telling of the invention of a device employing the hydrostatic principle to allow cameramen at sea to take pictures unaffected by the roll of the waves.

Clifton employed a novel makeshift to gain the same end in taking scenes of "Down to the Sea in Ships." He contrived a stanchion box by using the universal joint of an automobile and several hundred pounds of cement to balance the pitch of the boat.

Although this sea story will be told in 12 reels it will contain only natural settings, not one of them being taken in a studio. Civic organizations of New Bedford and of the state of Massachusetts have cooperated with Clifton in his research for fact and costume. Marguerite Courtot plays opposite McKee.

AT STUDIO KEYHOLES.
Forrest Stanley will be leading man in "The Pride of Palomar" to be directed by Frank Borzage.

One hundred Pacific coast society women are appearing as extras at \$10 a day in "Glimpse."

Owen Moore will be supported by Kathryn Perry (Mrs. Moore) in "Love Is An Awful Thing." Marjorie Dove is leading woman.

Lois Wilson has been borrowed from Paramount to play a principal role in "Broad Daylight." Jack Mulhall is leading man.

O tempora! O mores! How you do change in movies! Once upon a time Theda Bara caused long queues to string out from the box offices and mothers to lecture daughters about attending those horrid vamp films and the w. k. t. b. m. to get a thrill or two from the jumping flickers.

And now? And now? Essays to fill the role that was Theda's in "A Fool There Was." The result is ennui. Although the new version of the old vamp theme demonstrates the great technical improvement made in motion pictures, it in no other way shows any advance over the old film.

a ZANE GREY picture



Ogden Theatre
Today 4:45 P. M.

GOLDEN DREAMS

with Claire Adams and Carl Gantvoort
by Zane Grey

a BENJAMIN B. HAMPTON production

distributed by GOLDWYN



Indeed, Theda Bara possessed personality. And Estelle Taylor is entirely lacking in that quality. A film story would require a stronger magnet than she to draw such a strong character as Lewis Stone from the bosom of his family to the satisfaction of a palpitating public.

Miss Taylor is able to move her eyes from left to right and from right to left and there her ability to act stops. That is the chief reason for the new version of "A Fool There Was" being unable to rise above the ruck of mediocrity.

The raison d'être of such a story is a woman's power over man. When this power is not shown, the story is unconvincing.

To name one actress as the best on the screen, probably would occasion considerable controversy, but after seeing the work of Irene Rich in "One Clear Call" and "A Fool There Was," I believe no other actress of the screen is her equal.

Irene Rich has a face that reflects truly and sincerely the emotions of the heart. She has a heart that responds to the situation of the character she portrays. The result is a perfect sympathy of player with the character enacted, a realism attained in a greater degree than that attained by any other feminine player of the screen.

Irene Rich meets the crises of film action in the same manner, but one expects a sincere, noble woman to meet such crises in real life. When mimicry matches life, perfection of acting is attained.

Violet Mersereau, recently returned from Europe, was telling the other day how lion scenes were taken for "Nero" in which she had a leading part.

J. Gordon Edwards had tented the same beasts that had appeared in "Theodora."

"The lions acted like whipped dogs," Miss Mersereau said. "Their experience in 'The Lion' had completely tamed them. Mr. Edwards had to stop production and send for some fiercer and more vicious lions."

STARTING TODAY
4:45 P. M.

JACK LONDON'S

snow-capped epic of the Yukon Snows,

"The SON of the WOLF"

a film frappe served with special frosted thrills at

UTAH THEATRE

Dr. Charles Peart and Miss Lillian Thatcher at the Organ.

the new crushed granite ballast in use now along the system west of Laramie, treated to the same process as placed under the rails in 1906 are still in use.

POSTMASTER WORK TALKS ON PROGRESS

CHICAGO, July 29.—What he termed "a pageant of savagery, still unbred," was condemned in the opening address at the Pageant of Progress here today by Postmaster General Hubert Work. Declaring he wished "as one who believes in the principles of unionism and collective bargaining" to warn "all organized labor that sanctions or commits violence to the Pageant of Savagery that recently stalked abroad by day in this fair state, and

believed would have paired up the Indian," he said.

While expressing concern over industrial relations, the postmaster also voiced approving optimism concerning the modern young people concerning prevailing conditions. He said that the fashionable skirt hung from the shoulders, unrestricted waist was something which physicians have urged generation.

Belgian state is constructing bridges, the most powerful nation in the world, the steel supported by eight towers 111 high and the power plant of one 1000-kilowatt extension of two high-frequency generating responding power.

OGDEN'S BATHING RESORT

OGDEN CANYON
SANITARIUM

WHY BATHE
IN A TUB?

When there's a big pool of water right at your door where can

HAVE A BIG SWIM

Refreshments, music and dancing. Commodious clean bathing pools, indoors and out. Private vapor baths, sand beaches, sanitary suits. Two minute car service.

HARROP & AADNESON, Proprietors

Frances Ingram is Coming

Ellison-White announce a special Chautauqua tour of Frances Ingram, famous contralto of the Metropolitan Opera Company and formerly of the Chicago Operatic Association. Campanini said, "The best American contralto voice I have ever heard." The Chicago Evening Journal says, "The greatest contralto of her generation." She appears in concert here on the second evening of Chautauqua with three assisting artists: Ethel Stearns, violinist; Vere Stearns, violinist, and Mina Hellekson, pianist.

Seven Wonder Days

Make Chautauqua week your vacation week. You will never regret it. It will be seven days filled with interesting and inspiring lectures, splendid music and wholesome entertainment. Lectures by Opie Read, Norman Allan Imrie, Dr. Elmer Lynn Williams, J. C. Herbsman and Edna Eugenia Lowe. Eleven concerts during the week by Frances Ingram and the Stearns-Hellekson Trio, Patten Brothers Trio, Oceanic Quintet, Electra Platt and Vernon Stone, The Watteau Girls and the Gilvan Opera Company. Paul Fleming and Company in "An Evening of Magic" on the first night and on the fifth night a big New York play production.

SEASON TICKETS NOW ON SALE

Ogden, August 5, 6, 7, 8, 9, 10, 11
CHAUTAUQUA